



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

practice, followed by years of observation, will show results. Nor must it be imagined that I am partisan in this matter. I do not look upon this course as a millennium bringing course. But one thing is certain if the character of our staple manufacturing is to be placed on a higher level of artistic excellence, only the training of such a course will bring to people something of the freshness and beauty of Vision which the designer must possess. Moreover in the coming struggle for world progress, America, if it is to take its place, should have ready an army of skilled tasteful craftsmen. For in world commerce as in internal commerce all other things being equal, taste and harmony, dip the balance one way or the other. Let us begin now in our colleges the preparedness which will win us bloodless victories, triumphs in home planning, in retail selling, in corporation work and international triumphs in the markets of the world.

FRIDAY, APRIL 6, 9:00 A. M.

McMicken Hall, University of Cincinnati

Addresses of Welcome:

CHARLES WILLIAM DABNEY, *President of the University of Cincinnati*

RANDALL JUDSON CONDON, *Superintendent of Schools, Cincinnati*

President's Address; JOHN PICKARD, *Missouri*

"Delenda est Carthago" was the battle cry of stern old Cato at the close of every speech he made to the Romans.

So each time I come before this Association, I would remind you that we, the teachers of art in the colleges and universities of the country, we, the members of this Association, have a great educational work to do.

This great work is not primarily to recommend to our colleges and universities the complete training in the undergraduate course of the future architect, sculptor, or painter. The education of the tech-

nical specialist is the function of the art school and the atelier or of the graduate school of art.

Neither should we institute a propaganda to incite all our students to devote their lives to the theory or the practice of the fine arts. For the great mass of college students will not and should not become artists. It may indeed be fairly questioned whether too many are not now thronging our art schools, whether we are not making it too easy to enter the road which is supposed to lead to art as a profession. When we count the students in the studios of our city art schools and realize how pitifully small is the number of these who achieve even the smallest measure of success, we may seriously question the policy of those art schools which receive all who apply for admission without regard to the applicant's intellectual and educational fitness or unfitness for an artist's career. In no other form of education today is there such a woful waste of the raw material of human life as exists in certain phases of art education through the failure of many art schools to establish reasonable standards of admission. Appalling as this waste is, there exists another educational condition which is at least equally distressing. For in the year 1914-15 only about seven percent of the college and university students of this country received art instruction of any kind.

Therefore, the question of primary importance before this Association today is the great question of placing art instruction in the college curriculum in such a manner that it shall have a vital and effective influence upon the education and the lives of the entire student body. So once more I call upon you to forget that you are historians, critics or technicians, to unite your forces and consider earnestly this important educational question.

This problem is the more weighty because in order to achieve success in our efforts to secure sound education in art we must convince presidents and trus-

tees who regard art as a negligible quantity among the multiform educational problems which confront them; we must persuade faculties who are exceedingly skeptical concerning the educational value of anything that bears the label of art; and we must attract students most of whom have neither knowledge nor associations which render them susceptible to the call of the beautiful as a study appropriate to the college curriculum. The professional educator also is just now so far afield in the quest of vocational training that he seems to forget that there are certain cultural studies which should form part of the birthright of all educated mortals.

Serious education in art in our colleges and universities is still suffering because so-called art education in the schools has so often meant impossible painting on china for technical training and sloppy sentimentality in the matter of art history and criticism.

But we are strong in the faith, and this is in part our confession of faith. We believe that the aesthetic side of the student's nature has been too long neglected in our colleges. We would not turn our universities into art schools, but we would give the same liberal electives in the undergraduate course to the future artists that we now offer to the embryo lawyer, doctor or engineer. We would see to it that the embryo artist shall have in the A. B. course the finest kind of intellectual, aesthetic and artistic training as a preparation for the highest achievement in the field of art. We look forward to the day when, even in a state university, it shall be recognized that art is as valuable to the state as is agriculture, when a graduate department of art shall be established coordinate with the graduate departments of law, medicine and engineering.

Thus much at least would we do for the future artist.

But in the college and university our chief concern is for the future layman in art. For him, therefore, we would make ample provision. He should have rich opportunities to elect technical courses, and these should be not emasculated so-called "academic courses" in the practice of art but sound training in the fundamentals. Good honest drawing is the finest possible discipline for the academic beginner in technical work.

Then our future laymen should learn of the majesty of Phidias, the loveliness of Praxiteles, the daintiness of Watteau, the refinement of Fra Angelico, the bravura of Rubens, the magic of Rembrandt, the mystery of Leonardo, the dignity of Lafarge, the brilliancy of Monet, the ferocity of Matisse.

All these things should he learn not by the reading of many books but by the constant study and comparison of originals or of the best possible reproductions. For every teacher and student of the significant art of the world must learn that no education in the understanding and appreciation of art is of worth which is not based on the study of works of art. And the merest layman who thus enters upon such study of art with adequate equipment and competent instruction will find the field most fascinating. College students so educated will go out into the world prepared to give sympathetic assistance in every movement which will make the world in which they live artistically more attractive.

It is impossible for the student to appreciate great art unless he is brought into contact with great works of art.

There is no other privilege which the American college and university can offer to the entire body of its students which for educational value can be for one moment compared with the privilege of examining under proper guidance the great art of the world.

Therefore, the most important educational work to be undertaken by this Association is to form plans whereby college museums and art galleries may secure and exhibit to their students the best possible reproductions of splendid objects of art; and further to devise means for securing a series of exhibitions which shall bring to the college and university the very best available original works of art.

And the most important single question for this meeting is the "Round Table" after lunch today, when Prof. Smith will open the discussion on "How can we increase the number of future college graduates who shall have received some artistic inspiration through art instruction during their undergraduate course?"

The Teaching of Drawing and Design in Secondary Schools.
ARTHUR POPE, *Harvard.*

There are three main and rather distinct aims to be considered in the teaching of drawing and painting in the elementary and secondary schools. One aim is to give training in design in order to develop understanding of the fundamental principles of design and to train the taste and judgment. Another aim is to give training in representation in simple modes, like line and flat tone, in order to increase definite visual experience and to develop the imagination in genuine expression of this experience. The third aim is to give training in the accurate description of objects. This, if properly taught, also gives valuable training in observation.

Up to the present time the last aim is the only one that has been at all definitely taken into account. The manner of teaching drawing in schools has been little but a dim reflection of the imitative methods of the ordinary art schools, with the serious defects of art school methods necessarily exaggerated. In the art schools drawing and painting has been conceived entirely as a matter of accurate imitation of casts or